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## xavier veilhan

nara roesler rio de janeiro

**opening** september 10

**exhibition** sep 10 – oct 29, 2022



Xavier Veilhan, *Marine n° 1, 2 and 3*, 2022. Birch plywood and acrylic paint. 78.7 x 41.3 x 2 in each. Courtesy of the artist and Nara Roesler.

Nara Roesler is pleased to present Xavier Veilhan's first solo show in Rio de Janeiro, opening to the public on September 10. The exhibition offers a unique opportunity to see all-new works by a leading figure in French contemporary art, highlighting how his work explores the realms of two and three dimensionality, as well as exploring his particular interest in creating spaces and contexts that alter the experience of space and the perception of time.

On September 12 at 7pm, the cinematheque at the Museum of Modern Art of Rio de Janeiro (MAM Rio) will host a screening, notably premiering Veilhan's new short film titled, *Le Film de l'Est*, along with two other pieces by the artist, in dialogue with short-films by artists including Isabelle Cornaro, Carlos Adriano, Cris Miranda, Cao Guimaraes and Raul Mourao. The presentation will be followed by a conversation between Xavier Veilhan, participating local artists, and head curator Keyna Eleison.

Xavier Veilhan (b.1963, in Paris, France) is known for a body of work that ranges from sculpture, painting, installation, performance and video to photography. Integrating the collections of institutions such as the Centre Georges Pompidou, the Museum of Modern Art in Paris, and having represented France at the Venice Biennale in 2017, his work pays homage to the inventions and inventors of our time through artistic language that intertwines industry and art. For the artist, art is "a visual tool through which we must look to understand our past, present and future".

In 2022, invited by Virginie Viard to create the visual universe of the last two seasons of Chanel Haute Couture shows in Paris, Veilhan developed an installation that combines virtual and physical spaces with monumental geometric sculptures, mobiles and sculptural 'wheels'. The latter pieces which consist of circular kinetic sculptures made of wood, entwine the visual poetics of the mobile and of the Cocardes, which will be presented at Nara Roesler Rio de Janeiro alongside other works characteristic of his practice.

Veilhan also presents examples of his recent sculptural work, which is firmly rooted in the practice of portraiture. In this sense, famous personalities such as music producers Brian Eno, Quincy Jones, Rick Rubin and Tom Moulton, portrayed in the *Producers* series, or architects such as Le Corbusier and Richard Neutra for the *Architectones* project, as well as people close to the artist, such as close friends and studio assistants, give an emotional dimension to the work.

The process of making these figures incorporates traditional methods and materials combined with current technology. Veilhan scans the bodies of his subjects, to manipulate the image before its completion. Although the digital scan makes it possible to make a sculpture identical to the model, Veilhan operates, almost always, without the intention of achieving a faithful representation, but rather seeking to insert elements of the artificial, either through the geometry of the form, or by proposing effects that alter the viewer's natural vision of it.

In this sense, Veilhan uses a wide variety of materials in his practice, notably including silver, solid wood, plywood and mineral mortar. The latter was recently used by the artist in order to minimize the environmental impacts of his work, a concern that also led him to use non-polluting varnish in the finishing of several pieces.

Finally, the exhibition includes works from the *Marqueteries* series, which capture images based on photographs of the artist's faceted sculptures. According to the artist, the works capture a tension between representation and the existence of the image as an object. Referring to the technique of marquetry, Veilhan resorts to a formal approach in which he uses chromatic surfaces – some of them opaque, others with visible wood grains –, which fit together and create the illusion of three-dimensionality with an impressive blend of both craftsmanship and technology.

On the occasion of the exhibition, Brazilian artist Lucia Koch will interview Veilhan, addressing the similarities between their respective artistic approaches, which have architecture and space as guiding concepts in their practice.

**xavier veilhan**

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is 'a vision tool through which we must look in order to understand our past, present, and future'. Frequently investing in public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

**nara roesler**

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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**press inquiries**

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